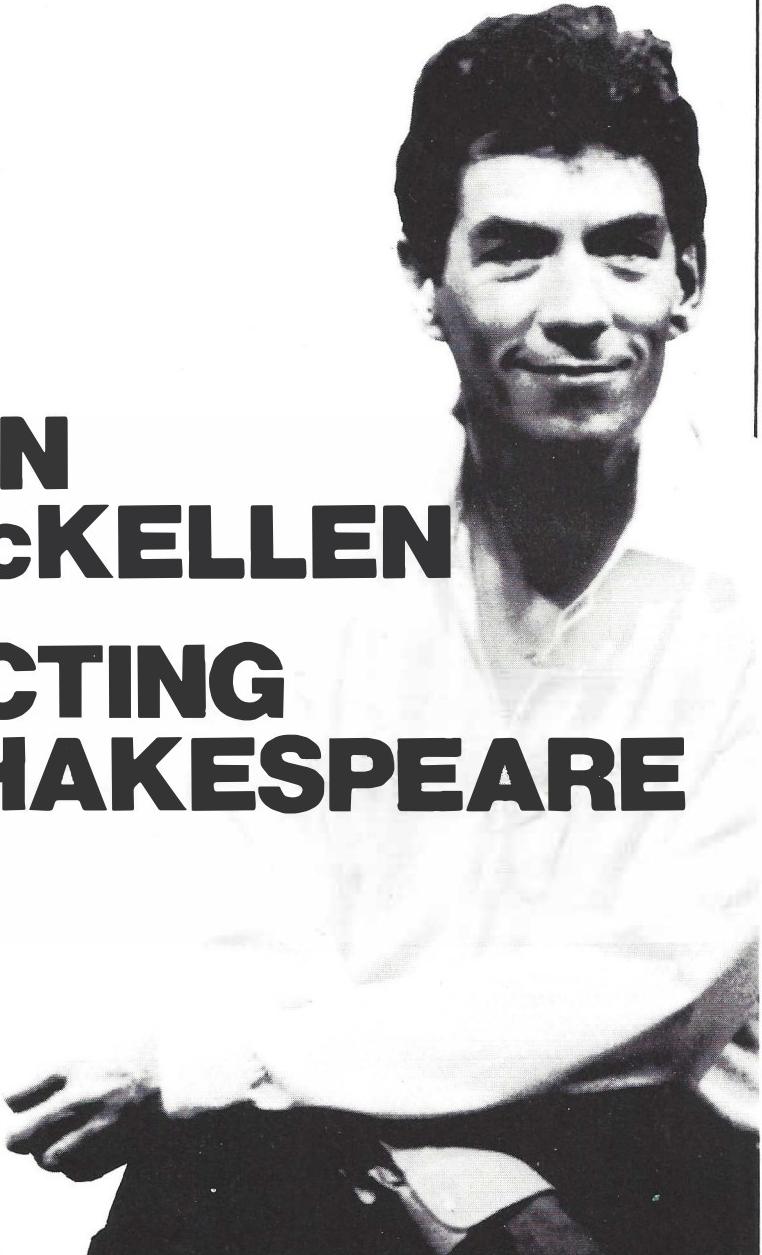


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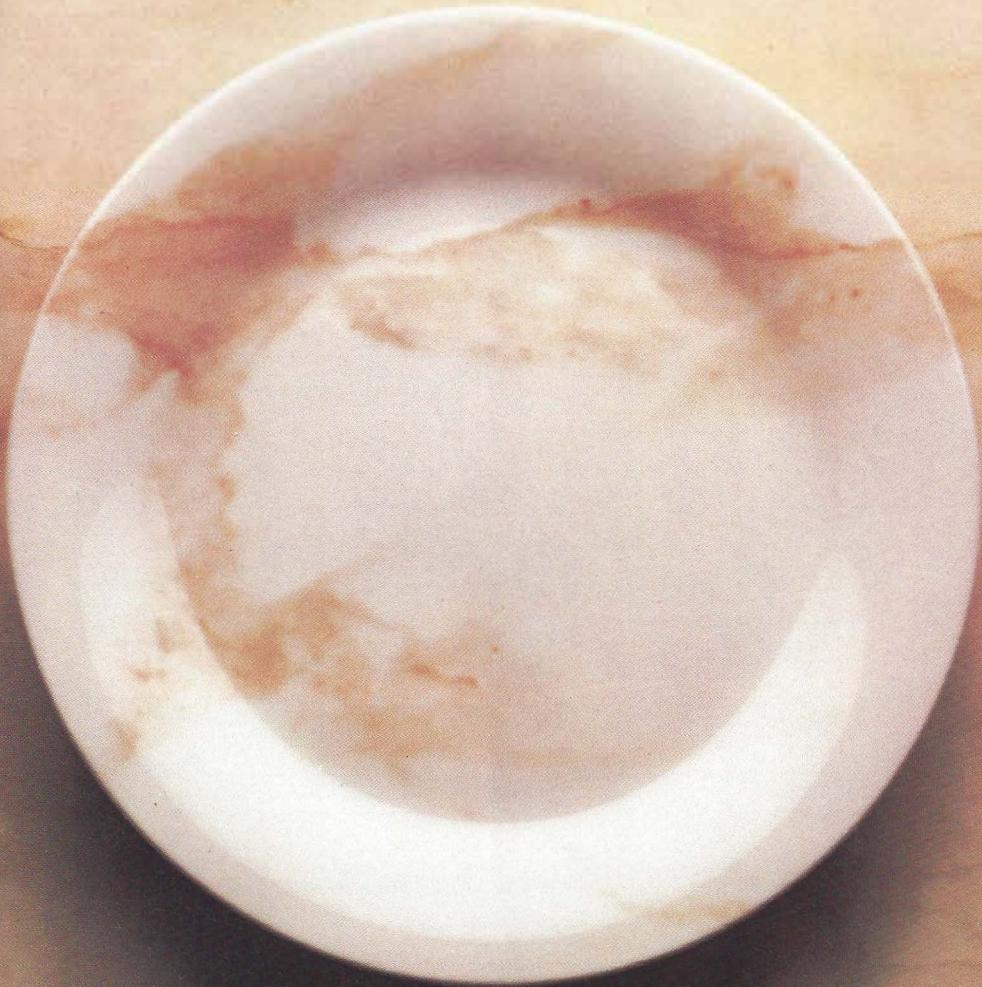
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The Cast.



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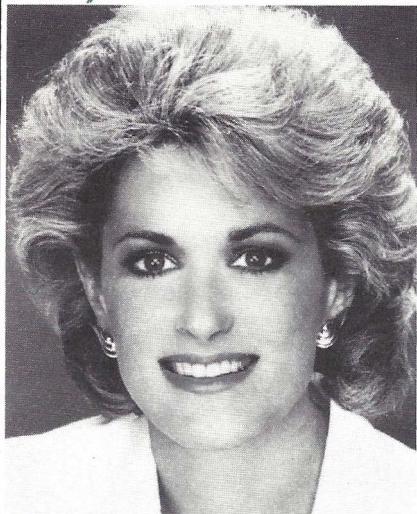
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The Musical and the Trade Wars

Along with Automobiles, Computer Chips, TVs and Appliances, the "American" Musical now helps fuel the trade imbalance.

by Walter Price



MICHAEL LE POER TRENCH

An example of the "internationalization" of the musical, *Les Misérables*, began life in France (in French), remains a hit on the West End (in English) and will soon attempt to repeat those successes in the United States. The scene depicted here is from the London production, with Roger Allam (far right) as Javert.

On March 12, 1987, with a more than comfortable \$7½ million dollar advance sale, *Les Misérables* will open on Broadway. It is a curious hybrid. Written by the French librettist Alain Boublil, and the French/Hungarian composer Claude-Michel Schonberg. It started life as a recording and was then picked up by the hottest producer on either side of the Atlantic, Cameron Mackintosh, the young English/Scottish/French/Italian

who is giving lessons to everyone on how to choose and produce hit shows. A musical-starved New York is almost salivating at the thought of *Les Misérables*, one of the West End's biggest hits—even with a \$47.50 top here.

When the musical stunner of the season so far is a 50-year-old English import, the New York theatregoer knows he's in trouble. *Me and My Girl* is a nostalgic throwback to English music hall tradition

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which has its *raison d'être* in the magnificent lead performance of Robert Lindsay, chiefly known in this country, if at all, as a peerless Edmund in the Laurence Olivier *King Lear* on television. Give them that, those Brits are versatile!



ZOE DOMINIC



MARTHA SWOPE

The team of composer Andrew Lloyd Webber and lyricist Tim Rice skyrocketed to fame with their "rock opera" *Jesus Christ Superstar* (1971) and found an even wider audience with *Evita* seven years later. Top: the original London production of *Evita*, with Elaine Paige in the title role. Working with a collaborator other than Tim Rice (in fact, T.S. Eliot), Andrew Lloyd Webber created another megahit with his megamusical *Cats*. Above, the original American cast.

Previously, we had had a \$5 million disaster in *Rags*, despite the valiant efforts of Teresa Stratas as its star. Marvin Hamlisch had a new show, *Smile*, which opened to mixed reviews; the composer's search for a musical equalling, if not surpassing, his *A Chorus Line* remains unfulfilled.

Superficial observers of the Broadway scene might well conclude that we are being inundated with musical imports from a country which has taken what used to be an American specialty and done it better.

To be sure, *42nd Street* and *La Cage aux Folles* are still going strong (in London as well as New York), but the former doesn't even have an original score, however brilliantly put together by the late Gower Champion. *La Cage* is typical Jerry Herman, aided by the Harvey Fierstein adaptation of the most successful French film import in American movie history, and it is produced in lavish American style.

One of the biggest Broadway hits is British, from the composer Andrew Lloyd Webber and the aforementioned producer, Cameron Mackintosh: *Cats*. When *Phantom of the Opera*, Mr. Webber's latest work, which is the current hot ticket in London, opens in '87-'88, British dominance of Broadway will be perilously close.

British dramas and comedies have always been welcomed; after all, Shakespeare and those who followed are our common heritage. But the American musical comedy is ours. No one thought much about a trend when *The Boy Friend* opened off-Broadway in 1954. We also had Anthony Newley's delightful *Stop the World, I Want to Get Off*. Both certainly British successes. Then came *Jesus Christ, Superstar*, the first blockbuster from over there. With the Webber and Tim Rice *Evita* more than a few began to suspect that some sort of revolution was beginning.

The musical comedy tradition had



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reached something of a watershed with *Fiddler on the Roof*, the last traditional great American musical, according to Cameron Mackintosh. He feels that *A Chorus Line* broke that tradition, but that it hasn't led anywhere (*La Cage* is a throw-back to the *Fiddler* tradition).

Something has happened in the meantime. The musical has become internationalized, Mackintosh further points out. He also reminds us that we have forgotten that such a "golden oldie" as *No, No, Nanette* began life in London before its New York opening all those years ago.

Clive Barnes, English-born himself, and currently drama and dance critic for the *New York Post*, sounded pessimistic in a recent interview. He feels the Broadway musical as we think of it today is threatened and the reason so obvious as to seem simplistic: the people who write pop music in America today do not write for the theatre.

Of course, he is correct. Irving Berlin was a song plugger. Jerome Kern worked for the producer, Charles Frohman, in London for ten years, contributing songs for individual shows, before he returned home. The prototype of the great American musical as we think of it today was his—*Show Boat*. In addition to the great love songs like *Make Believe* and *Bill*, the score showed influences of both jazz and ragtime. It was the music of our popular culture.

Along with Berlin and Kern, such others as Cole Porter, Richard Rodgers, George Gershwin and Frederick Loewe were of the same ilk. Porter aside, these composers were also profoundly influenced by Jewish European music and the tunes that the man in the street hummed and whistled were part of the theatre.

Today that is not the case. Since the mid-fifties, rock and rock-influenced music has been the mode. The Who's rock opera *Tommy* was an attempt to invade musical comedy. *Hair* followed it in

1967, but it was really a pastiche, a statement on the Vietnam War. Its influence was negligible and it led nowhere because contemporary composers did not choose to follow up and enter the medium.

One can only fantasize a Broadway score which Lennon and McCartney might have realized if they had chosen to. Instead, they and others like them settled on concerts and recordings as their outlet. The profits there were immense without all the risks involved of putting together a Broadway show.

There have been indications that people like Rupert Holmes and David Byrne are interested in theatre writing, but one wonders if it might be too little, too late.

While it might seem unthinkable that Broadway as we know it is dead or dying, Barnes points out that Viennese operetta died, as did the French variation and that now he thinks it is the Broadway musical's time. We have revivals of Strauss and Offenbach operettas, *Porgy and Bess* comes back successfully at the Metropolitan and the Glyndebourne Festival in England. Our great musicals of the past will join them in the pantheon and be revived regularly.

This is not to say that all will be darkness, but Barnes is scornful of what he calls the "high tech extravaganza musical", which "...is destined to reach its peak with an epic saga of transvestite cats playing chess with some phantom of the opera in a railway parlor car while the French revolution, led by Evita Peron, blazes outside to the sound of electronic music by Philip Glass with Sondheim lyrics about art not being easy."

That may be a bit much, but one gets the point. As to what we will have in store with *Les Misérables*, Barnes, who has seen the show in London, says flatly, "Believe me, you will leave the theatre humming Puccini."

Producer Mackintosh would not agree

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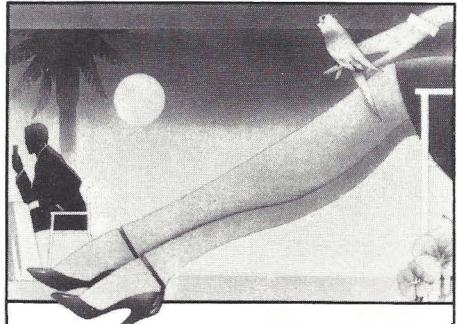
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A likely candidate for an American production is Chess, created by Britisher Tim Rice and the composer of the Swedish Abba group. Above, Tommy Korberg and Elaine Paige in the London staging.

with that, of course. He has great admiration for Webber, for example, in that the composer likes to tackle difficult subjects. 'Andrew composes pop music seriously, unlike his predecessor, Arthur Sullivan, who disdained his work with Gilbert. *Phantom* is the most 'book' show he's done, although 85 to 90 percent of it is sung."

Besides, he points out, really original stuff is hard to put on and cites *Oklahoma!*, *Kiss Me Kate*, *My Fair Lady*, and *Cats* as examples of shows many sages thought had no chance. Indeed this writer remembers very well speaking with a Columbia Pictures scout who returned from a New Haven tryout performance and wired Harry Cohn that there should be no interest in *Fair Lady*, that it would never go on Broadway.

As to the economics of the London stage as opposed to New York, there is no doubt it is easier there. Expenses are lower, ticket prices are lower, and there is just as large a pool of talent. There is also just as big a market for nostalgia, reviving fine works of the past. *Guys and Dolls*, *Cabaret*, and *Wonderful Town* have been revived with varying degrees of success. *Follies*, the cult musical of our time, will get a new production (by Mackintosh) with a revised book by James Goldman and some new songs by Sondheim. Though the casting is incomplete, Diana Rigg has signed for the part of Phyllis, originally created by Alexis Smith and taken by Lee Remick in the concert version New York revival a year ago. It might

(Continued on page 44)

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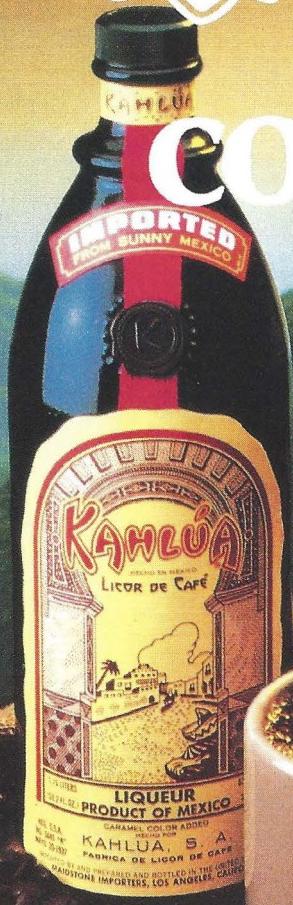
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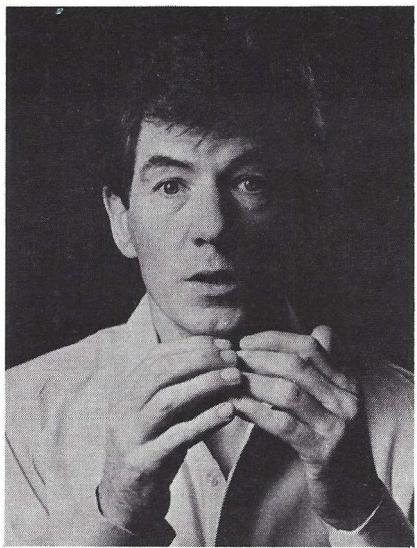
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IAN MCKELLAN, who is making his professional debut in San Francisco, was born in the north of England in 1939. The son of a civil engineer, he first acted at school in Bolton, Lancashire. From 1958-1961, he studied English literature at St. Catharine's College in Cambridge and acted there in 21 undergraduate productions. This experience encouraged him to abandon earlier ambitions to be a chef, a journalist or a teacher and, without going to drama school, he joined the Belgrade Theatre Company in Coventry in September, 1961. For three seasons he worked in provincial repertory companies, culminating with the opening of the Nottingham Playhouse (1963-1964) with Tyrone Guthrie and Peter Ustinov. His London debut, in *A Scent of Flowers* (1964), won him the Clarence Derwent Award and a season with Laurence Olivier's National Theatre at the Old Vic and Chichester (appearing in Zeffirelli's *Much Ado About Nothing*; *Armstrong's Last Good-night*; *Trelawney of the Wells*). In 1966, Ian McKellen, considered "the most promising actor in London," performed in *A Lily in Little India* at St. Martin's Theatre,

a Shaw double-bill—*Man of Destiny* and *O'Flaherty VC*—at the Mermaid Theatre; and Wesker's *Their Very Own* and *Golden City* at the Royal Court. That same year, he appeared as *David Copperfield* in the BBC television serial. He then starred in the Russian hit *The Promise* for nine months in London and for three weeks on Broadway, followed by the Peter Shaffer double-bill *Black Comedy* and *White Liars* in the West End. He next completed three films, but rejected a movie career in favor of more theatre, when he played Shakespeare's *Richard II* for the touring Prospect Theatre Company. In 1969, *Richard II*, alternating with Marlowe's *Edward II*, stormed the Edinburgh Festival, toured Great Britain, sold out two seasons in London, were televised, and established McKellen as "the leading classical actor of his generation." His *Hamlet* in 1971 played in Great Britain and Europe, in London and on television. He was a founder-member of the distinguished cooperative The Actors' Company (1972), performing two seasons of Chekhov, Congreve, Feydeau, Ford, Iris Murdoch, R.D. Laing and Shakespeare (the Edinburgh Festival, British tour, Wimbledon, and the Brooklyn Academy of Music). In 1974, Trevor Nunn invited him to join the Royal Shakespeare Company as leading man and, for the next four years, he had a string of successes at Stratford-upon-Avon and the Aldwych Theatre in London in such challenges as *Macbeth*, *Romeo*, and *Leontes* (*The Winter's Tale*); and in plays by Brecht, Chekhov, Ibsen, Jonson, Marlowe, Shaw, and Stoppard. Before leaving the R.S.C. in 1978, he organized their famous small-scale tour, visiting 27 towns and villages throughout Britain with *Twelfth Night* (playing Sir Toby Belch) and *The Three Sisters* (playing Andrei). He returned to the commercial West End in the World Premiere of Martin Sherman's *Bent*, winning his

third successive award as Actor of the Year (1977, 1978, 1979). After starring as D.H. Lawrence in the film *Priest of Love*, Mr. McKellen triumphantly returned to New York as Antonio Salieri in Peter Shaffer's highly acclaimed *Amadeus*, winning every available award including the Tony for 1981. After returning home to London, he was seen in the West End in Sean Mathias' *Cowardice*, in addition to starring in three films—as the mentally handicapped "Walter" (for Central TV; Royal Television Society Performer of the Year); the villain Chauvelin in "The Scarlet Pimpernel" (for CBS-TV); and opposite



Meryl Streep in "Plenty". Next was his 1984 Broadway triumph in *Ian McKellen Acting Shakespeare*, which won him a Drama Desk Award and a Tony Award nomination. The PBS televised version of *Ian McKellen Acting Shakespeare* is used as a video teaching aid throughout the United States. Also in 1984, Mr. McKellen joined the National Theatre in London to play Platonov in *Wild Honey* (Laurence Olivier Award) and the title role in *Coriolanus* (Actor of the Year). He

also co-managed the Ian McKellen/Edward Petherbridge group of 17 National Theatre actors, who were the hit of the 1986 International Theatre Festival in Chicago. Prior to coming to San Francisco, Mr. McKellen recreated his award-winning performance in *Wild Honey* both in Los Angeles and on Broadway. Mr. McKellen's services to the British theatre were recognized by Her Majesty the Queen, who named him Commander of the British Empire in 1979.

ARTHUR CANTOR (*Producer*) was born in Boston and educated at Harvard. He has presented more than 100 plays on Broadway, off-Broadway, and in London and Paris. He first produced Paddy Chayefsky's *The Tenth Man* and his subsequent New York credits include *Gideon*; *A Thousand Clowns*; the Pulitzer Prize-winning *All the Way Home*; *Vivat! Vivat Regina!*, starring Claire Bloom and Eileen Atkins; *In Praise of Love*, starring Rex Harrison and Julie Harris; *Private Lives*, starring Maggie Smith; *The Constant Wife*, starring Ingrid Bergman; and *On Golden Pond*. Mr. Cantor is the Joint Managing Director of the British producing firm of H.M. Tennent, Ltd. He has been deeply involved with professional theatre since 1946 and is co-author with Stuart Little of *The Playmakers*, published in 1970. In New York, he has also presented Emlyn Williams in his solo entertainments, *Dylan Thomas Growing Up* and *Playboy of the Western World*; *A Party With Betty Comden and Adolph Green*; Fritz Weaver in *The Biko Inquest*; and two appearances, in 1978 and 1981, of Alec McCowen in *St. Mark's Gospel*. Most recently, Mr. Cantor produced Barbara Cook's triumphant return to Carnegie Hall, the highly acclaimed 30th Anniversary tour of *Emlyn Williams as Charles Dickens* and Harold Pinter's *The Hothouse, Pack of Lies* and *Ian McKellen Acting Shakespeare* in

Los Angeles and on Broadway. Last season he introduced and presented *Elisabeth Welch: Time to Start Living.*

CHARLES H. DUGGAN (*Producer*) is the Executive Director of Robinwood Enterprises Theatrical Management, Inc. which operates the Marines Memorial Theatre in San Francisco. Mr. Duggan is a member of the State Bar of California and is also a panel member of Bay Area Lawyers for the Arts. Mr. Duggan has been a producer for more than twenty plays, including *Corridos*, *Some Like It Cole!*, *Sister Mary Ignatius Explains It All For You* (which opened with Lynn Redgrave and went on to star Cloris Leachman and Peggy Cass during its record-breaking run), *Jeeves Takes Charge*, *Charles Pierce in An Intimate Extravaganza*, and *Emlyn Williams as*

Charles Dickens. His most recent contribution to laughter in the Bay Area was the comedy hit *The Foreigner* which starred Rene Auberjonois, Imogene Coca and Charlene Tilton. Most recently, Mr. Duggan has produced Barbara Rush in *A Woman of Independent Means*; the annual holiday spectacular *The Chinese Magic Circus*; and a World Premiere Musical *The Dreamer and the Runner* by James J. Mellon which just won 4 Drama-Logue awards. In New York, Mr. Duggan served as an associate producer for the Tony Award-winning play *K2*. To keep himself busy he has produced *Greater Tuna* on tour to five major cities as well as the diverse events of *Miss Peggy Lee In Concert* and *Barbara Cook In Concert*. Mr. Duggan is pleased to be presenting Ian McKellen in his San Francisco debut.

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Production Stage Manager.....	MICHELL ERICKSON
General Manager.....	Alexander Fraser, ARTHUR CANTOR, INC.
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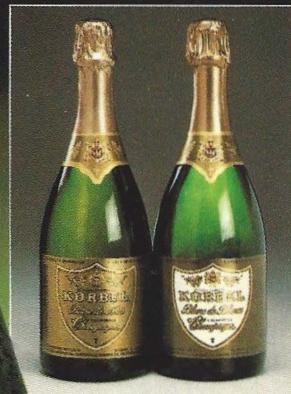
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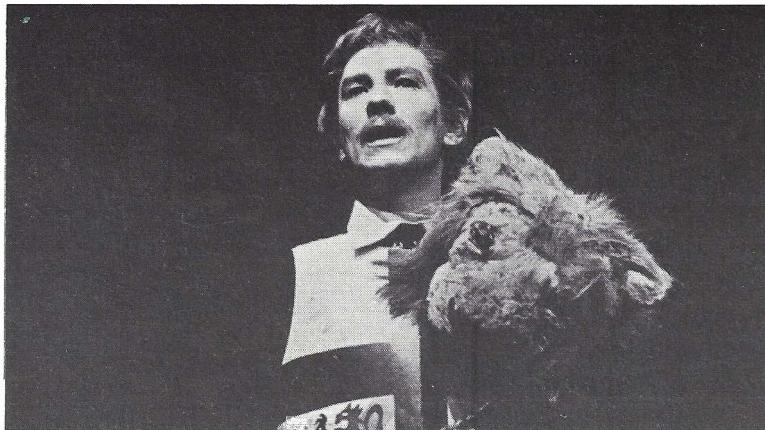


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In King John, (Royal Shakespeare Company, 1975).

ON ACTING SHAKESPEARE

ACTING SHAKESPEARE began in 1977, when I was invited to present a solo performance for the Edinburgh International Festival. I was acting for the Royal Shakespeare Company at the time and, with my mind full of Shakespeare, it was almost inevitable that a quickly-devised show should be based on that work.

The first performance was pretty tame. I'd scarcely worked out what I wanted to say, let alone learnt the famous speeches. So I had cribs stuffed up my sleeve, with prompts all over the little stage. That might have been the end of it and as I've never much liked other people's one-man shows, I shouldn't have much missed my own.

But an invitation a year later from Israel and a subsequent visit with *Acting Shakespeare* to wonderfully enthusiastic audiences in Jerusalem, changed my mind. I had unwittingly issued a visa which has since taken me across Europe, often to Socialist countries and introduced me not only to the world-wide reverence in which Shakespeare is held but also to the widest possible variety of theatre conditions. I've played national theatres in Romania, Norway and Cyprus (on both sides of the Green Line); I've played universities in America and Scandinavia, a drama school in Moscow (quite illegally), an open air theatre in Washington DC, a restaurant in Charlottesville, Virginia, as well as theatre festivals in Paris, Belfast, Bolton and of course, Edinburgh.

Most recently I tapped the commercial possibilities of Shakespeare with a run in Los Angeles and on Broadway, followed by a tour of Canada.

On PBS-TV and throughout schools and colleges as a teaching aid, *Acting Shakespeare* is regularly seen by American audiences. I am really looking forward to my debut in San Francisco.

Ian McElderry

In Shakespeare's plays, Ian McKellen has acted:

Amateur Theatre

Bolton School (1952-58):

TWELFTH NIGHT (Malvolio):
letter scene.

OTHELLO (Montano)

HENRY 4 Part 2 (Prince Hal)

HENRY 5 (Henry 5)

Bolton Little Theatre (1958):

TWELFTH NIGHT (Sebastian)

Cambridge University (1958-61):

HENRY 4 Part 2 (Justice Shallow) director John Barton

CYMBELINE (Posthumus Leonatus)
director George Rylands

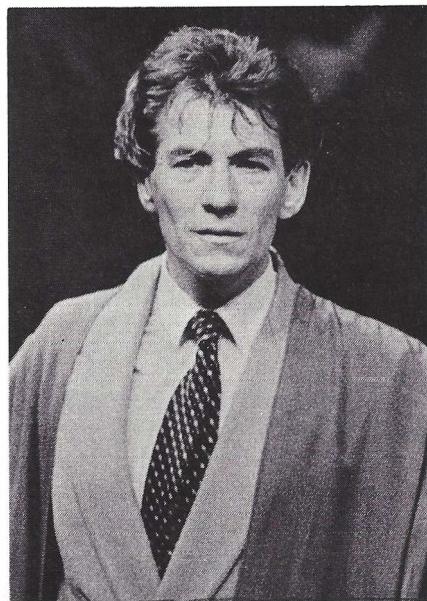
HENRY 6 Parts 2 & 3 (Henry 6)
adapted and directed by Corin

Redgrave

TWELFTH NIGHT (Sir Toby Belch)

director Waris Hussein

A scene from Shakespeare's Richard II, (BBC-TV, 1969).



In Coriolanus (National Theatre of Great Britain, 1984).

Professional Theatre

1962 MUCH ADO ABOUT
NOTHING (Claudio)

director Graham Crowden: Belgrade
Theatre Coventry

1963 HENRY 5 (Henry 5)

director Robert Chetwyn: Arts
Theatre, Ipswich

1963 CORIOLANUS (Tullus Aufidius)
director Tyrone Guthrie: Nottingham
Playhouse

1964 SIR THOMAS MORE (More)
director Frank Dunlop: Nottingham
Playhouse

1965 MUCH ADO ABOUT
NOTHING

Franco Zeffirelli: National Theatre at
Old Vic

1968 RICHARD 2 (King Richard)
director Richard Cottrell: Prospect
Theatre Company

HAMLET (Hamlet)

director Robert Chetwyn: Prospect
Theatre Company

1974 KING LEAR (Edgar)
director David William: Actors' Company
1975 KING JOHN (The Bastard)
adapted and directed by John Barton:
R.S.C.
1976 ROMEO AND JULIET (Romeo)
director Trevor Nunn: R.S.C.
MACBETH (Macbeth)
director Trevor Nunn: R.S.C.
THE WINTER'S TALE (Leontes);
directors John Barton, Barry Kyle,
Trevor Nunn: R.S.C.
1978 TWELFTH NIGHT (Sir Toby
Belch)
directors John Amiel & Trevor Nunn:
R.S.C.
1984 CORIOLANUS (Coriolanus)
director Peter Hall: N.T. on Southbank

Television

1969 RICHARD 2 (Richard 2)
director Toby Robertson
1971 HAMLET (Hamlet)
director David Giles
1980 MACBETH (Macbeth)
director Trevor Nunn
1980 PLAYING SHAKESPEARE
devised by John Barton
1982 ACTING SHAKESPEARE
directed by Kirk Browning and Sean
Mathias

Audio

1958-60 ANTONY & CLEOPATRA
(Mardin)
director George Rylands Marlowe
Society/Argo Records
MIDSUMMER NIGHT'S DREAM
(Lysander)
director George Rylands
HENRY 4 Part 2 (Davy)
director George Rylands
1966 HENRY 5 (Dauphin)
director Howard Sackler: Caedmon
Records
1966 HENRY 8 (Surrey)
director John Tydeman: BBC Radio

1967 RICHARD 3 (Hastings)
director John Powell: BBC Radio
1970 ROMEO AND JULIET (Romeo)
John Tydeman: BBC Radio
1974 HENRY 6 Parts 1, 2, and 3 (Duke
of York & Duke of Gloucester)
adapted & created by Raymond Raikes:
BBC Radio
1979 SIR THOMAS MORE (More)
director Martin Jenkins: BBC Radio

Acting Shakespeare

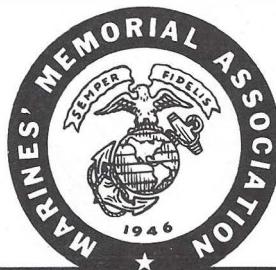
Edinburgh Festival; Belfast Festival;
Israel; Norway; Denmark; Sweden; Por-
tugal; Spain; Cyprus; Poland; Romania;
France; Charlottesville, Virginia; Los
Angeles; New York; Toronto; Ottawa;
London; Public Broadcasting System.



In Macbeth, (Royal Shakespeare Company, 1976).

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Phone: (415) 441-7444

About Marines Memorial Theatre

Sitting in Marines Memorial Theatre, waiting for the show to begin, you are surrounded by more than the audience that is sharing this performance.

Here, are memories of sixty important years of San Francisco performance history. Here, also, in this carefully rebuilt and re-appointed theatre, is the anticipation and excitement of the future.

Among the first voices to fill this space in the '20's and '30's were those of Bob Hope, Jack Benny, Bing Crosby and Frank Sinatra—the stars of that exciting "new" medium, radio.

In the mid-fifties, Marines Memorial was returned to the theatre, serving as home base to the Actors Workshop, perhaps the first dramatic group to have a national impact. Among the works that challenged its audiences were dramas by Bertolt Brecht, Tennessee Williams, Arthur Miller and Jean Anouilh.

In 1967, a theatrical group was established in San Francisco by a group of idealistic and highly talented performers—including René Auberjonois, star of "The Foreigner." This group—the American Conservatory Theatre—began its career at Marines Memorial and, even after moving to the Geary Theatre, continued producing such works there as Eugene O'Neill's "Long Day's Journey Into Night," Athol Fugard's "The Blood Knot" and Sam Shepard's "True West."

In 1982, producer Charles H. Duggan took over the management of the theatre. In the newly invigorated atmosphere of Marines Memorial, Bay Area audiences were given the chance to enjoy the works of outstanding theatre groups from all over the country including El Teatro Campesino's production of "Corridos," Eureka Theatre's "Cloud 9" and "Top Girls," the Negro Ensemble Company's production of the Pulitzer Prize-winning "A Soldier's Play," The Old Globe's "Quartermaine's Terms," and the Oregon Shakespeare Festival's "Taming of the Shrew."

Perhaps the most exciting aspect of the "new" Marines Memorial Theatre are the productions which are created especially for its audiences—such as its present offering, "The Foreigner," which was recast and



restaged by its Tony Award winning-director, Jerry Zaks.

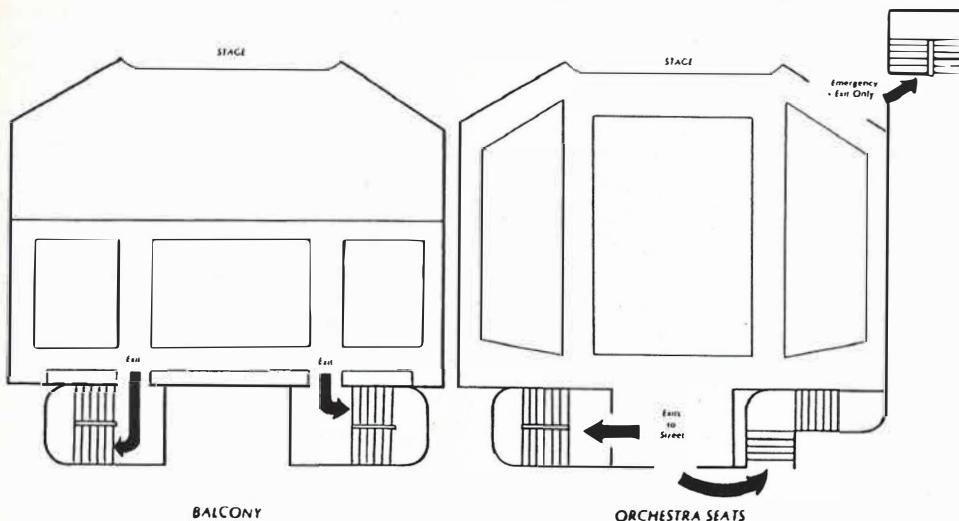
Among the vibrant presentations Marines Memorial audiences have seen are "Sister Mary Ignatius Explains It All For You & The Actors Nightmare," which starred, in turn, Lynn Redgrave, Cloris Leachman and Peggy Cass, and P.G. Wodehouse's "Jeeves Takes Charge," magically brought to life in Edward Duke's one-man tour-de-farce. Other one-man legends ranging from "Emlyn Williams As Charles Dickens" to "An Intimate Extravaganza" starring Charles Pierce have also graced the theatre's stage.



And, "Greater Tuna," the two-man show, which premiered at Marines Memorial, not only made that particular corner of Texas forever a part of San Francisco, but broke theatrical records in the process.

An homage to the theatrical magic of yesterday was provided by Lee Theodore's "The American Dance Machine," with Buddy Ebsen and Cyd Charisse and a salute to its future in such family oriented spectacles as "Simply Magic" and "The Chinese Magic Circus," which, in its annual SRO appearance at Marines Memorial, each year gives young audiences their first exhilarating experience as theatre goers.

EXITS



MARINES MEMORIAL THEATRE

TO THE AUDIENCE GENERAL INFORMATION

BOX OFFICE: (415) 771-6900
Monday-Saturday 10:00-6:00

Sunday 12:00-6:00

EXCHANGE POLICY: There are no refunds or exchanges. All sales are final.

GROUP RATES: Special discount rates are available for groups of 12 or more. The Marines Memorial Theatre will handle arrangements for groups, benefits, student matinees and theatre parties. Call Allison Goodwin Group Sales at (415) 331-0365 for further information.

HANDICAPPED FACILITIES: Wheelchair locations are available. Please request special seating when making your ticket reservations.

CHILDREN: Patrons are discouraged from bringing very young children or infants to regular performances. Babes-in-arms are not admitted to the theatre.

LATECOMERS: Latecomers will be seated at the discretion of the management.

CAMERAS AND RECORDING EQUIPMENT: The use of cameras and recording equipment is strictly forbidden inside the theatre. You may be requested to leave such equipment with the management until the end of the performance.

ELECTRONIC PAGERS: For the convenience of your fellow patrons and yourself, please leave your pagers with the House Manager with your name and seat number.

FOOD AND BEVERAGE: No food or beverage is allowed in the theatre at any time.

SMOKING: Smoking is permitted in the lobby areas only. There is no smoking permitted in the theatre.



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David Denby, New York Magazine

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Jack Kroll, *Newsweek*

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CAPTAIN VIDEO, 2358 Market Street, 552-0501
CAPTAIN VIDEO, 141 Columbus, 788-1414

VIDEO CINEMATHEQUE, 1 Embarcadero Center, 433-1662

NORTHBEACH VIDEO, 1398 Grant Avenue, 398-7773

DALY CITY

CAPTAIN VIDEO, 2985 Junipero Serra, 994-6300

Wool: Always in Fashion

by Deborah Leggat



FOR spring '87 the fashion industry has produced clothing with an emphasis on body awareness, femininity and elegance: dresses are flirty or sophisticated, suits and jackets are clean and straightforward. Silhouettes are refined and simplified—gone are the exaggerated shoulders, the second-skin constructions, the extraneous details. In fact, the only design element that goes to extremes is the hemline, and the choice to go high or low is entirely individual. Colors are also of the easy-to-look-at, easy-to-wear variety with white remaining important, along with a broad selection of primary colors being joined by an interesting group of the naturals: tile, terra cotta and saffron yellow to name only a few.

The shapes and colors of spring's clothing are, however, not the whole story for the season's fashion. After all, the industry changes those several times a year. What is unusual about this spring's offerings is that more than ever before, they are made of pure, lightweight wool fabrics that are perfectly suited for the California climate.

The initial reaction to the idea of wool for spring and for warm climates is generally one of disbelief: how can a fabric that

Pure wool elegance in a red gabardine suit by Yeohlee. The peplum jacket features a square neckline and self fabric covered buttons, and is worn over a slim, back-slit skirt.

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MARY ANN RESTIVO



there's a new feeling in Wool.

is traditionally associated with cold weather, winter and warmth be associated with their antitheses? They can because what is being described here are non-traditional fabrics for different seasons and climates. Wool, the fiber, is a natural insulator, so the same qualities that make it so warm for winter also make it cool for spring. Wool is still one of the most comfortable fabrics to wear because of its breathability, and its long-lasting



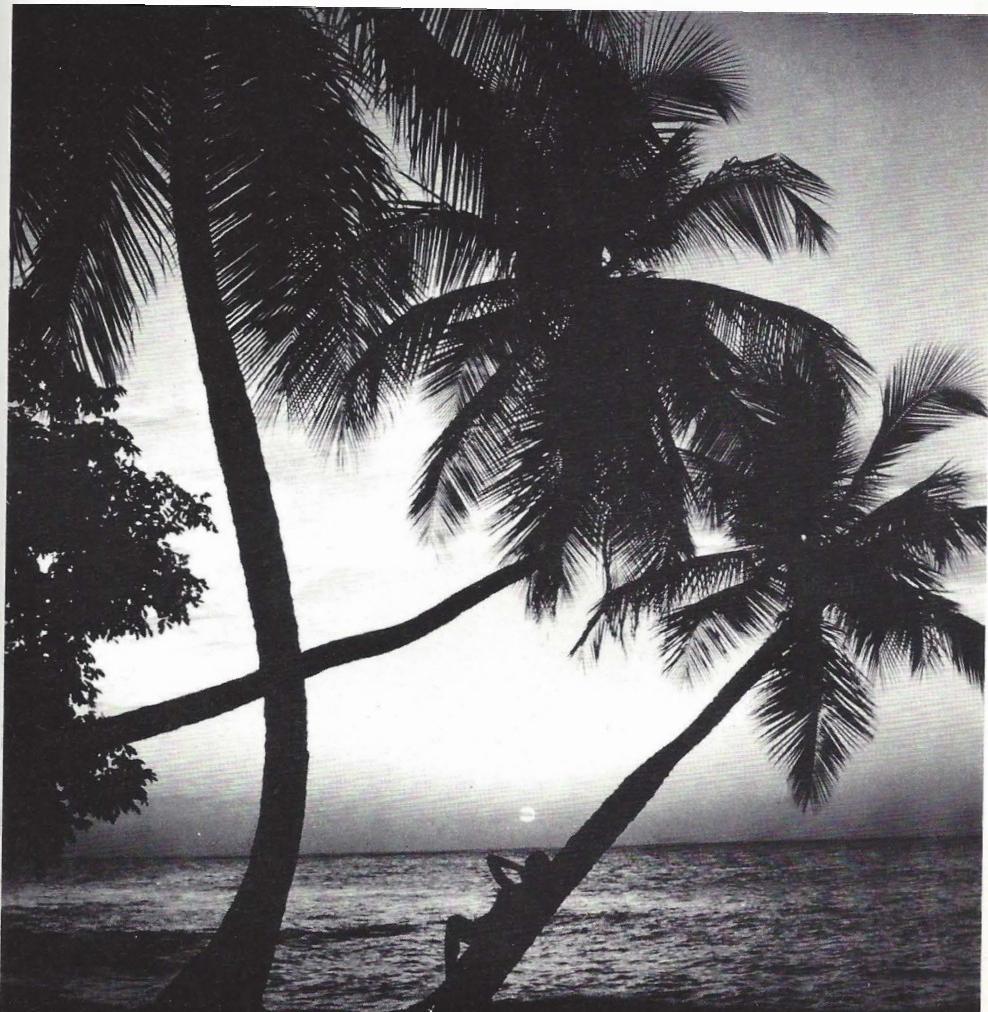
David Hayes has created a spring suit in nautical navy and white of pure wool gabardine. The collarless navy jacket is detailed with stitched-in tabs and slit pockets, worn with white, oversize slacks. The coordinating blouse and headwrap are of silk.

good looks ensure that this season's lightweight clothing will be a pleasure to wear for a long time to come. Moreover, even though these designs are intended for spring wearing, they are simultaneously part of a new category known as "seasonless dressing," or, clothes that

cross the time barriers: these are lightweight, luxurious fabrics to live in all year. It is a concept that requires a change of attitude about wool, but one that will make most women's lives easier once they adopt it. The calendar will no longer mandate the times for overhauling the closet, and favorite pieces will be wearable for a greater part of the year.

Lightweight wool, while not new, was brought into focus again about five years ago. Originally known as "tropical weights," they were first developed in the '20s and '30s. With the development of synthetics the use of these fabrics was relegated almost exclusively to men's business suits. It took a while for the country to realize the shortcomings of synthetics, particularly for warm weather wear, but once it did, there was a rapid return to, and demand for, natural fibers.

Some of America's best known designers can be credited in large part with bringing back pure lightweight wool for summer wear, and for beginning to convince retailers and consumers that these fabrics are light enough, thin enough and cool enough to wear all year long. Designers such as Oscar de la Renta and Calvin Klein have always understood and appreciated the value and the beauty of pure wool fabrics for spring. Donna Karan, whose premiere collection for fall '85 made the entire fashion industry sit up and take notice, will always be remembered for her signature pure wool jersey bodysuit, wrap skirt and dress. The same pure wool jersey, in a lighter weight, appeared in substantial quantities in an equally successful spring collection, and then spent a very brief time in the stores before it was snatched up by consumers. "I feel very strongly about wool," says Donna Karan. "The woman I am designing for leads an active, busy life; she's working and traveling and has no time to worry about her clothes. My designs in pure wool assure her of comfort and good looks without a lot of fus-



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sing. After all, she has more important things to think about than her clothes."

There are several practical reasons for the renewed interest in these fabrics, among them being: a requirement of women that they get the best value for the money they have to spend on clothing; the easy-to-care-for aspects of clothes made from fabrics that naturally resist soil and wrinkling; and the trend toward



Wool jersey, the new, perennial favorite, shows up here in a pineapple yellow outfit by Jill Martin. This new version of the three piece suit includes a long cardigan with gold buttons, a drop torso turtleneck over a full, swirl skirt, all in pure merino wool.

"seasonless" dressing. More importantly, there are several aesthetic reasons as well. Designers and manufacturers agree that no other fabric drapes like pure wool or feels better on the body. One manufacturer even observed that with the current emphasis placed on health and fitness,



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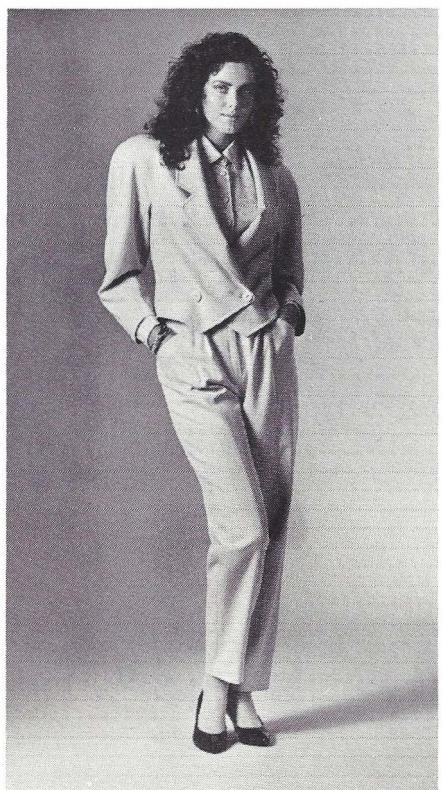
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women are interested in showing off their figures in "slinky fabrics, and wool jersey in particular can be a very slinky fabric." Wool, long taken for granted for its practical, durable qualities, is now being seen in a new light.

While many designers have been committed to wool for spring for quite a while, there are still several recent converts. California designer Jill Martin, for example, is using wool in her spring col-



Lavendar is one of the newest colors for Spring and it is shown in a 100% pure wool gabardine cropped jacket and pant. The suit, with the yellow and lavender print blouse, is by Eleanor P. Brenner.

lection for only the second time. This year she is increasing dramatically the amount of wool she is using because "Last year's wool for fall was the fastest moving group they ever merchandised." Martin, who is best known for her comfortable, easy

knitwear, has been developing a system of component dressing made up of individual pieces that work together. The majority of the collection is in pure wool both because of its comfort and good looks, and because, as Martin says, "I'm designing for an updated customer, someone who understands the quality of wool."

Martin's collection for spring includes two concepts in wool: one is a yarn-dyed stripe program and the other is a solid wool jersey group. She is concentrating on the pastel shades, white and taupe, and this year she is adding heathers.

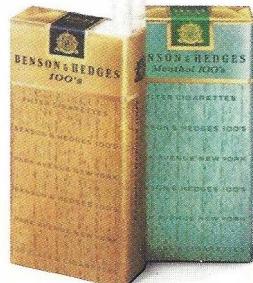
David Hayes, another prominent California designer who dresses some of the country's most sophisticated women, has been selling wool for spring since he went into business for himself ten years ago. "I always use natural fabrics, and wool is the best! It is so wonderful and can be so lightweight that I can sell it year round," says Hayes. Hayes works predominantly in wool gabardines, many of which he designs himself in order to have exclusive use of them. The fabrics frequently feature pin-stripes, checks and dots, although Hayes's close attention to detail make solid colors a viable option as well.

When wool for spring started gaining attention and momentum, the majority of fabrics were jerseys and gabardines. Today, there is a wealth of weaves and structures, from elegant superfine merino poplins and jerseys (the highest quality, favored by Donna Karan), to light, pebbly, crepes, broadcloths and plain weaves. These, according to Escada, are the kinds of "lightweight, luxurious fabrics you can live in, virtually all year through... all in summerweights that give you the sense of polish you want, the coolness you need."

That description sums up the concept of wool for summer—elegant fabrics that are so light, it is difficult to believe they are wool, yet so beautiful they could not be anything else. □



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MUSICALS (Continued from page 16)

be worth a trip to London just for that.

Stephen Sondheim, himself, would seem not to fit in any particular category. An artistic loner, his musicals have usually been a *succes d'estime*, but few of them have made much money. He has been criticized also for having such integrated scores that hit songs from his works are hard to come by. That may be the case while the shows actually are running, but with the passage of time, his numbers often achieve a life of their own. *Send in the Clowns* is already a classic and such others as *Not While I'm Around*, *Putting It Together*, *Joanna*, *Being Alive* and *Pretty Women* have found success. It is interesting to note that the majority of songs on Barbra Streisand's latest triumph, *The Broadway Album*, are his.

He is definitely his own man. In "The Best Pies in London" from *Sweeney Todd*, there is a musical quotation that is almost note for note a phrase from a rival's hit song in another musical. Whether this showed outright contempt or merely his tongue placed pretty far in the cheek is open to conjecture.

Whether in London or New York, there is no possibility of underestimating the old word of mouth. *Phantom of the Opera*, for example, divided the critics, but the public is eating it up. *Me and My Girl* did not have a heavy advance sale and few knew Robert Lindsay, but preview performances caused a steady building of interest even before the reviews, mostly favorable, came out. Some years ago, *The Wiz* was pretty well savaged by the press, but against all odds, the show found an audience.

If, as Mr. Mackintosh contends, the musical comedy has become internationalized, writers must find a new way of reaching a worldwide audience. It is amazing to discover that new immigrants to this country know our pop music, in translation, of course. They do not seem to know the oeuvres of Webber and Rice, however.

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The talent is by no means waning in this country and blossoming in England. It's just that the composers and lyricists here have not gone into the theatre. The Frenchmen responsible for *Les Misérables* aside, there are no million masterpieces in London waiting to be put on. That may explain why Mackintosh has declared he only wants to do one show a year from now on in. He doesn't need the money. He is simply bitten with the production bug and a love of the musical theatre, which is American based.

The American musical or the international musical, if you prefer, has never stood still, any more than any other art form, but traditions can stand still and, indeed, die. The world of opera in the 18th and 19th centuries was the pop culture of the day. It is precisely when composers stopped writing for the public that opera as a living art form began to die. Since Puccini's *Turandot* in 1921, there has been precious little. We are beginning to

discover late Richard Strauss, and Poulenc and Britten have contributed to the international repertory, but there are few other works of individuality or strong profile.

Thus one may ask if the musical is similarly doomed and Broadway is relegated to the function of the Metropolitan or Covent Garden or La Scala in becoming museums for past works of art.

It is always difficult to have perspective in one's own time. Perhaps we may hope that the Rupert Holmeses, the David Byrnes, the David Bowies may find it challenging to write for the theatre, to give us new paths and directions.

One thing is certain. There will be at least some producers like a Cameron Mackintosh to engage in a labor of love and some critic like a Clive Barnes waiting hopefully to acclaim and, above all, a public ready to fill the theatres. It doesn't matter much on which side of the Atlantic the efforts originate. □



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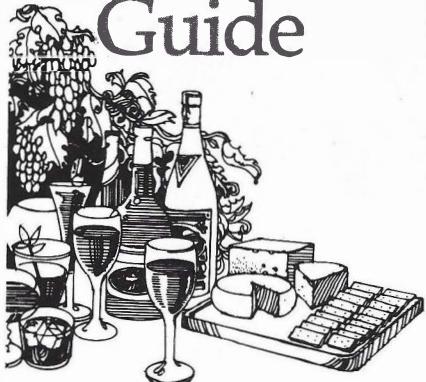
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S A N F R A N C I S C O

Restaurant Guide



CALIFORNIA CAFE BAR & GRILL, 900 Bush at Taylor (415/775-2233). L 11:30-3:30 Mon.-Fri., D 5:30-10:30 Sun.-Thurs., till 11:30 Fri.-Sat.; California cuisine with Cajun & Oriental flair, fresh fish & pasta daily. Delectable desserts. Piano Tues.-Sat. California wine list & bar. AE V MC

CARNELIAN ROOM, 555 California St., 52nd Fl. (415/433-7500). D 3-12 Mon.-Fri., 4:12 Sat., BR 10:30 A.M. Sun.; Seasonal American cuisine. Award winning wine list. Breathtaking views of SF. Private banquet suites. AE DC CB V MC DIS

CHINA STATION, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily. Cocktails till 2; Extensive menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking AE DC V MC

CAIO, 230 Jackson St. (415/982-9500). L-D 11-12 Mon.-Sat., 4-12 Sun.; Chic, bright & lively. Northern Italian trattoria. Milanese menu features charcoal grilled fresh seafood & meats. Pasta made as you watch. For desserts, try Italian ice with espresso. Full bar. AE DC CB V MC

CORINTIA-RAMADA RENAISSANCE HOTEL, Market at Fifth (415/392-8000). D 5:30-11 Tues.-Sat.; Even among discerning San Franciscans, the Ramada Renaissance is known for fine dining. Consider the Corintia. Here the mood is shadow-blue, highlighted by etched glass, sambonet silver & fine imported crystal. Dinner menus offer innovative expressions of Northern Italian cuisine. The wine list features over 150 domestic & imported labels. Reservations suggested. AE DC CB V MC DIS

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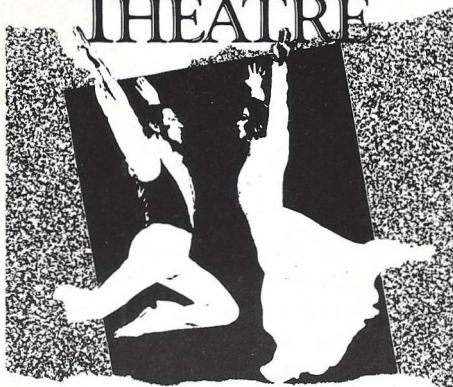
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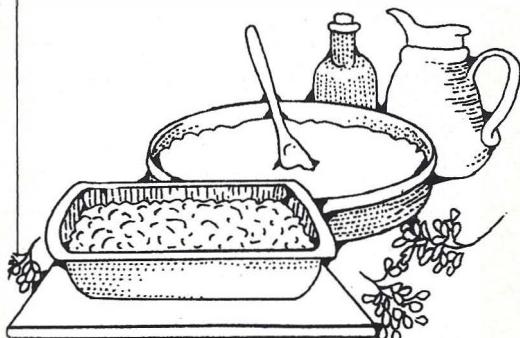
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